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PARKE-BERNET GALLERIES

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IMPORTANT ART PROPERTY
Notably Valuable Tapestries & Paintings

OF THE
BENDIX FOUNDATION
CHICAGO

Sold by Order of United States Court

BY THAD. M. TALCOTT, JR

Trustee in Bankruptcy for

VINCENT BENDIX



Public Auction Sale
Friday, May 29, at 2 p. m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

1942

NYM402-P48

SALE NUMBER 379

EXHIBITION FROM FRIDAY, MAY 22, TO TIME OF SALE

HOURS 9 TO 5, CLOSED SATURDAY AND SUNDAY

IMPORTANT ART PROPERTY

FRENCH • AMERICAN & OTHER PAINTINGS

TWENTY-FOUR VALUABLE TAPESTRIES

AUBUSSON CARPETS • SCREENS

A BRONZE BY CARL MILLES

DECORATIVE OBJECTS

of the

BENDIX FOUNDATION

Chicago

Sold by Order of United States Court

BY THAD. M. TALCOTT, JR, *Trustee in Bankruptcy for*

VINCENT BENDIX



Public Auction Sale

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PARKE-BERNET GALLERIES • INC

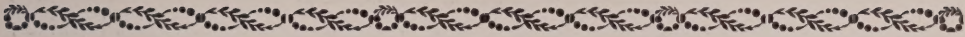
30 EAST 57 STREET • NEW YORK • 1942

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AFTERNOON SESSION

Friday, May 29, 1942, at 2 p. m.



PAINTINGS

JULES JOSEPH LEFEBVRE

FRENCH: 1834-1912

- 90- 1. *MARY MAGDALEN*. Nude figure of a girl with long flowing flaxen hair, holding a white drapery and kneeling before an open gospel supported by a skull. Signed at upper right JULES LEFEBVRE. $22\frac{3}{4} \times 16\frac{1}{4}$ inches
From William Schaus, New York

ARNOLDO TAMBURINI

ITALIAN: B. 1843

- 80- 2. *THE MONK*. Smiling portrait of a monk in white robe and cap, seated at three-quarter length in a *fauteuil*, looking through an album. Signed at upper right A. TAMBURINI, *Firenze*. $12\frac{1}{4} \times 10\frac{1}{4}$ inches

CHARLES EMILE JACQUE

FRENCH: 1813-1894

- 170- 3. *CHICKENS*. Chickens and a rooster feeding from a trough in a straw-covered farmyard; in the background, wooden steps leading to a door piercing a gray wall. Signed at lower right CH. JACQUE. $26 \times 21\frac{1}{2}$ inches
From Durand-Ruel, Inc., Paris and New York
From the Potter Palmer Collection, Chicago
Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

JOHN FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

- 24- 4. *AUTUMN LANDSCAPE*. Billowy cumulus sky above an open field with a cluster of low-roofed farmhouses in the left distance; in the foreground a stream flows between grassy banks, emerging from woods in autumn foliage. Signed at lower right J. FRANCIS MURPHY and dated '90. 16×22 inches
From the Potter Palmer Collection, Chicago
Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942



{NUMBER 5}

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

475 5. *INDIAN SUMMER*. Tall oaks with turning foliage growing in sloping green meadows on either bank of a rivulet; at the left, a man and a woman wander across the field, cattle grazing nearby; in the centre, a white house appears behind trees. Sheep graze in the distance at right. Signed at lower right GEO. INNESS and dated 1863. 14 x 20 inches

From the Potter Palmer Collection, Chicago

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

{See illustration}



{NUMBER 6}

PIERRE ETIENNE THEODORE ROUSSEAU

FRENCH: 1812-1867

6. *SUNSET*. Twilight landscape with trees in summer foliage silhouetted against a sunset sky; a woman in a red skirt walks along a road leading from the foreground. Signed at lower left TH. ROUSSEAU. 11½ x 18¼ inches

From the Potter Palmer Collection, Chicago

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

{See illustration}



[NUMBER 7]

CHARLES FRANCOIS DAUBIGNY

FRENCH: 1817-1878

7. *FISHERMEN AT SUNSET*. Two figures in a skiff pulling in nets on a marshy stream; at right a grassy bank, before low trees and bushy shrubs. The lowering orange ball of the sun is reflected in the water. Signed at lower right DAUBIGNY and dated 1872.

Cradled panel: 12½ x 21½ inches

From Arnold & Tripp, Paris

From the Potter Palmer Collection, Chicago

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

[See illustration]



{NUMBER 8}

JEAN CHARLES CAZIN

FRENCH: 1841-1901

450- 8. *RIVIERE: FEMMES PRENANT LEUR BAIN*. Undulating country of green fields and low shrubs viewed from the sloping flowering bank of a stream in the foreground, two nude bathers appearing at the right. At the left, the ruins of a terrace enclosed by a stone wall. High horizon beneath a cloudy sky. Signed at lower right J. C. CAZIN.

23½ x 29 inches

From the Potter Palmer Collection, Chicago

{See illustration}



{NUMBER 9}

CLAUDE MONET

FRENCH: 1840-1926

9. *PRINTEMPS A GIVERNY*. Blue sky swept with clouds, silhouetting a sloping green hillside and the gabled roofs of houses centred by a church with steeple. In the foreground, blossoming cherry trees in a spring field of long green grasses. Signed at lower right CLAUDE MONET and dated '85.

24 x 32 inches

From Durand-Ruel, Inc., Paris and New York

From the Potter Palmer Collection, Chicago

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

{See illustration}



{NUMBER 10}

ALFRED SISLEY

FRENCH: 1840-1899

10. *LE CANAL DE LOING*. Expanse of blue sky above a winding canal, bordered on the farther shore by white houses reflected in the water, barges passing nearby; on the nearer shore, figures gathered in groups on the green grass and, in the middle distance, the high arches of an aqueduct. Signed at lower right SISLEY and dated '85.

18½ x 22¾ inches

From the Potter Palmer Collection, Chicago

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1934-1942

{See illustration}



{ NUMBER 11 }

JEAN CHARLES CAZIN

FRENCH: 1841-1901

11. *MIDNIGHT*. Seacoast, with a crescent moon reflected in the water and a lighthouse shining from the shore in the left distance; a building with lighted window, enclosed by a low wall, stands in the grassy foreground overlooking the sea. Signed at lower right J. C. CAZIN.

32 1/2 x 39 1/2 inches

From Reichard & Co., New York

From the Potter Palmer Collection, Chicago

Chicago Exposition, Seventeenth Annual Exhibition, Chicago, 1889

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

{ See illustration }

LEON AUGUSTIN L'HERMITTE

FRENCH: 1844-1925

12. *ADAM*. Bending figure of a man, half nude, ploughing the earth in a field of light green grass; in the background, the indistinct outlines of a group of trees and a mountainside. Signed at lower right L. L'HERMITTE.

Pastel: 22 x 16 inches

From the Potter Palmer Collection, Chicago

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

GEORGES MICHEL

FRENCH: 1763-1843

13. *APPROACHING STORM*. Elevated foreground with cattle and two rustics descending a road from the right, windmills silhouetted against a darkening sky; in the distance, a sunlit plain with the clustered houses of a village.

32 x 39½ inches

From the Potter Palmer Collection, Chicago

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

JEAN BAPTISTE LEPRINCE (ATTRIBUTED TO)

FRENCH: 1733-1781

14. *LE PACHA*. Court scene, with a young girl in rose and white draperies escorted by an envoy and surrounded by attendants bearing gifts presented to the Pasha, richly garbed and enthroned at the left.

21 x 25½ inches

From the Potter Palmer Collection, Chicago

PIERRE MIGNARD

FRENCH: 1610-1695

15. *PORTRAIT OF A LADY*. Portrayed at waist length to half right, with high Fontanges coiffure with curls falling to her shoulders; wearing a gold-embroidered red gown and gold-lined blue mantle.

28 x 20½ inches



[NUMBER 16]

FRANCIS COTES, R.A.

BRITISH: 1726-1770

16. *MRS CHALMERS (Née GRIZEL MILLER OF GLENLEE)*. Half-length figure to half right, standing in a landscape before a darkening sky; wearing a white gown with rose sash and aquamarine blue mantle trimmed with ermine.

30 x 25 inches

Collection of A. Wellesley Miller, Esq.

[See illustration]



{NUMBER 17}

JOHN RUSSELL, R.A.

BRITISH: 1745-1806

17. *THOMAS WIGNELL, ESQ.* Bust-length figure in brown coat with high collar, cream-white waistcoat and white jabot, the head turned facing half left. Shaded blue background. Signed at upper left J. RUSSELL, R.A., *P.* and dated 1792.

Pastel: 24 x 17¾ inches

Note: A portrait of a Mr Wignall by Russell was exhibited at the Royal Academy in 1792 (no. 312); its whereabouts not known to Mr Williamson at time of publication of his book. See Geo. C. Williamson, *John Russell, R.A.*, pp. 114 and 131.

{See illustration}

SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753-1839

18. *H. R. H. THE DUKE OF KENT*. Portrayed at waist length to half left, looking towards the observer; wearing a powdered tie-wig, scarlet double-breasted uniform coat with epaulettes and star of the Garter. Dark sky background. 30 x 25 inches

185 Edward, Duke of Kent (1767-1820), father of Queen Victoria, fourth son of George III. Lieutenant-General, 1796; created Duke of Kent and Strathern and Earl of Dublin, 1799; Field-Marshal in the Army, and Governor of Gibraltar, 1802. Married at Coburg, in 1818, Maria Louisa, youngest daughter of H. S. H. Francis, Duke of Saxe-Coburg-Saalfeld, and widow of H. S. H. Ernich Charles, reigning Prince of Leiningen. See E. Neale, *Life of Edward, Duke of Kent*, 1850.

From the Ehrich Galleries, New York

HENRY WYATT

BRITISH: 1794-1840

310 19. *PORTRAIT OF A LADY*. Half-length figure to half right, in white low-necked gown with puffed sleeves and coral red scarf, holding a nosegay in her right hand. Landscape background. 36 x 28 inches

AUSTRIAN SCHOOL

XVIII CENTURY

300 20. *PORTRAIT OF A GENTLEMAN*. Bust-length portrait, facing the observer, in aubergine coat with blue collar and lace jabot and wearing a powdered tie-wig. Oval: 22 $\frac{3}{4}$ x 18 $\frac{1}{2}$ inches

SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753-1839

170 21. *PORTRAIT OF A LADY*. A young woman with short curly fair hair, wearing a white Empire frock with blue sash; seated on a scarlet canopy, before a red drapery disclosing a window and view of a landscape at the right. 30 x 25 inches



[NUMBER 22]

SALOMON DE KONINCK

DUTCH: 1609-1668

22. *PORTRAIT OF AN OLD LADY*. Bust-length figure to half right of an elderly woman in black headdress, showing a white lace coif, and black gown with brown fur trimming fastened with a golden brooch, a gray scarf about her neck. Dark background. Said to be signed with monogram.

Panel: 30½ x 25 inches

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

[See illustration]



{NUMBER 23}

WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825-1905

23. *L'AMOUR ET PSYCHE*. Nude figure of a girl standing in profile, leaning her head on her arms bowed over a sculptured pedestal laden with floral garlands; at the left, a weeping cupid seated on the ground. Woodland background. Signed at lower right w. BOUGUEREAU and dated 1899.

63½ x 39½ inches

Paris Salon, 1899

See Marius Vachon, *W. Bouguereau*, 1900, p. 107



[NUMBER 24]

ANDERS LEONARD ZORN

SWEDISH: 1860-1920

24. *ALVAN*. A nude standing at full length in an interior before a gray wall, leaning her left hand on a mantel; at the left, a spirally turned table and a chair. Signed below ZORN and dated 1917. 39½ x 25½ inches

Collection of Consul R. Göhle, Norrköping

Recorded and illustrated in Albert Engström, *Anders Zorn*, 1928, p. 173



{NUMBER 25}

MIHALY DE MUNKACSY

HUNGARIAN: 1844-1900

25. *REVERIE*. Interior of a salon with a piano placed against the wall and a high vase of white and scarlet flowers upon a table; in the foreground, a young woman in blue and white *peignoir* sits beside a coffee table with an open book. Signed at lower left MI. DE MUNKACSY and dated 1887. 46 x 36 inches

11470 From the Galerie Sedelmeyer, Paris

From the Potter Palmer Collection, Chicago

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

Described and illustrated in C. Sedelmeyer, *M. von Munkácsy, Sein Leben und Seine Künstlerische Entwicklung*, 1914, pp. 150-151

HOWARD CHANDLER CHRISTY

AMERICAN: B. 1873

100- 26. *RECLINING NUDE*. A nude reclining on a couch, on rose and green draperies, her back to the observer, her face in profile. With presentation inscription at lower left, signed HOWARD CHANDLER CHRISTY, and dated 1929.

30 x 38 inches

Purchased from the artist

ANDERS LEONARD ZORN

SWEDISH: 1860-1920

27. *BREWERY, HAMBURG: BOTTLE WASHING*. Interior of a brewery with two women at a pump surrounded by crates of bottles at the right, a man and woman standing in the background; at the left, Dalecarlian girls seated in rows before stalls pasting labels. Signed at lower right ZORN and dated 1890.

18 1/2 x 31 inches

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

100- Note: "The most remarkable pictures of this year were, however, the interiors from the Hamburg brewery, three pictures with varying names; according to Mr Thorsten Laurin's catalogue they are: Bottle Washing (belonging to Mrs Potter-Palmer in Chicago), Brewery (to Mrs V. Heiss), and finally Interior of a Brewery (Plate XI) (in Mr Laurin's collection), the latter being the basis of the etching called The Big Brewery." (From Asplund, p. 34)

From the Potter Palmer Collection, Chicago

Recorded in Dr Karl Asplund, *Anders Zorn, His Life and Work*, 1921, p. 34

IRA D. GERALD CASSIDY

AMERICAN: 1879-1934

60- 28. *THE SINGER*. Figure of an Indian, in feathered headdress, seen at half length, singing to his own accompaniment on a blue and black drum. Signed at lower left GERALD CASSIDY.

23 1/2 x 28 3/4 inches

EDWIN LORD WEEKS

AMERICAN: 1849-1903

110- 29. *ARABS*. Village scene with figures of women standing in the arched entrance of a palace watching a prince on a white charger with attendants passing through the street. Signed at lower left E. L. WEEKS.

29 x 24 inches

From the Potter Palmer Collection, Chicago

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942



{NUMBER 30}

GARI MELCHERS, N.A.

AMERICAN: 1860-1932

410- 30. *AUDREY, THE SHEPHERD LASS*. Three-quarter-length figure of a flaxen-haired peasant girl wearing a turquoise bodice and brown skirt, holding a flowered cape and a staff, standing in a field, knitting; behind her on a hillside appears her grazing flock. Blue cumulus sky. Signed at lower left GARI MELCHERS.

44 x 25 inches

From the Potter Palmer Collection, Chicago

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942



[NUMBER 31]

WILLIAM MERRITT CHASE, N.A.

AMERICAN: 1849-1916

31. *WHITE PEONIES*. A girl in Chinese red kimono, holding a fan and seated on a green-covered table beside a large bowl of pink and white peonies, her head in *profil perdu*. Figured background. Signed at middle left WM. M. CHASE.

48 x 48 inches

From the Potter Palmer Collection

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-1942

[See illustration]



{NUMBER 32}

HOWARD CHANDLER CHRISTY

AMERICAN: B. 1873

32. *THE SUN BATHER*. Nude figure of a woman at three-quarter length, lying on a beach in an orange and red kimono, her head and shoulders shaded by an umbrella; a view of the sea in the distance. Signed at lower left HOWARD CHANDLER CHRISTY.

20 x 30 inches

Purchased from the artist

{See illustration}

ERNEST MARTIN HENNINGS

AMERICAN: B. 1886

33. *SPANISH BEGGARS*. Village scene before the sunlit white walls of houses, with figures ascending and descending a narrow street at the left; two beggars stand in the foreground playing guitars. Signed at lower left E. MARTIN HENNINGS.

36 x 40 $\frac{1}{4}$ inches

The Harry A. Frank Prize, 1927

TAPESTRIES



[NUMBER 34]

34. BRUSSELS GOTHIC TAPESTRY

Circa 1510

THE LEGEND OF S. BARBARA. Depicting the kneeling saint in green robes, at prayer, as an angel with floating blue and crimson draperies and blowing a Jerusalem horn passes overhead. Around the saint are grouped figures of King Marcian with court ladies and nobles, an executioner carrying a sword, and two *putti*. In the background, a view of the saint's prison. Border woven with cartouches of red blossoms in a midnight blue ground, linked in a chain by saffron-colored roundels with tiny bird figures. Some restorations, as usual.

9 feet 4 inches x 5 feet 8 inches



[NUMBER 35]

1.250-
35. BRUSSELS GOTHIC TAPESTRY

Circa 1510

Depicting a group of noblemen and ladies of the court, in Burgundian costume with draperies of crimson, green, tan, and dark blue, the nearest figure a bearded man in profile to the right with a staff over his shoulder. Dark greenish blue border woven with grapevines and blossoms. Some restorations; border of later date.

9 feet x 5 feet 2 inches



36. BEAUVAIS SILK-WOVEN TAPESTRY

Circa 1700

1,000 - THE CROWNING OF FLORA. A formal terrace with ornamental shrubbery and trees lining a hedged path, at the right, and a cascading pool fed by a stone fountain upon which a red macaw is perched. Beside a balustrade at the left is a pedestal surmounted by an urn; seated and leaning against the plinth is Flora, half-draped in a shaded blue cloak, a nude amor at her side holding up a basket of garlands. At her left appears the butterfly-winged Zephyr in flowing yellow scarf, supported upon a cloud and holding a wreath above the head of Flora. Border with a rosetted *treillage* in crimson and ivory. Woven in fine wools richly highlighted with silk.

10 feet 6 inches x 8 feet 9 inches



37. Gobelins Silk-Woven Tapestry, after Etienne Jeaurat Circa 1750
 NOCE DE VILLAGE. A courtyard with a group of figures beside the corner
 of a house at left, with a rude wooden balcony upon which stand a housewife
 and a youth; from a casement window beneath a gabled roof nearby, a servant
 is lowering an iron pot upon a rope to outstretched arms below. In the left fore-
 ground stands a donkey laden with basket panniers and, at right, beside a large
 market basket, is a youth in ragged saffron tunic, patting the head of a dog; the
 youth turns to the figures coming through a barn door at right centre — a small
 girl and a woman in light blue skirt and pink bodice, carrying a sheaf of wheat
 on her shoulder. Woven in fine wools and silk. Golden brown frame border
 showing some restorations.

10 feet 10 inches x 9 feet 3 inches

Note: This tapestry shows a marked similarity to the left-hand portion of a
 tapestry from the series *Les Fêtes de Village* by Etienne Jeaurat, illustrated in Maurice
 Fenaille, *Etat Général des Tapisseries de la Manufacture des Gobelins*, 1903, vol. IV,
 nos. IX, p. 170.

38. BEAUVAIS SILK-WOVEN TAPESTRY, AFTER ARNAULT Circa 1730
 TELEMACHUS SOLD INTO SLAVERY. View of a space before a classical temple at the right, with prospect of a city amid trees and on rising ground in the left distance. The foreground is occupied at the left by numerous bearded elders surrounding the enthroned figure of Hazael the Syrian in blue robes and rose cloak and holding a sceptre, the bearded Mentor behind him and golden vessels on the ground at his feet; in the centre is the bound Telemachus in rose crimson cloak, guarded by two bearded warriors. At the right, a spearman holds off a group of protesting youths and women, while behind him appear the elders and a vestal of the temple, watching the scene. Woven in the choicest wools in brilliant colors and enriched with silk. 9 feet 10 inches x 11 feet 4 inches

Note: This and the following two hangings form part of an *Histoire de Télémaque* series originating at Beauvais during the period of De Mérou (1722-34), from the cartoons of the Brussels artist Arnault. These subjects were inspired by the famous book *Les Aventures de Télémaque* written by Fenelon, Archbishop of Cambrai (1651-1715), for the instruction of the grandson of Louis XIV. The complete series was executed about 1730 and comprises six subjects. See Jules Badin, *La Manufacture des Tapisseries de Beauvais*, 1909, p. 58.

[See illustration]

39. BEAUVAIS SILK-WOVEN TAPESTRY, AFTER ARNAULT Circa 1730
 THE TEMPLE OF APHRODITE AT CYTHERA. A circular temple hung with floral festoons encloses a statue of Aphrodite, before which are numerous figures of priests, acolytes, and vestals. At the left, youths and maidens are leading a white bull to the sacrifice with music and dancing; at the right are two youths, a *putto*, and a maiden, with rich crimson and blue draperies, garlanded with flowers. Between them kneels a maiden in brown and rose with a golden censer. Background of woodland and summer verdure. Woven in silks and wools in the colors of the preceding. 9 feet 8 inches x 9 feet 4 inches

See note to the preceding. This is the right-hand portion of a subject of which the following panel [catalogue number 40] is the left-hand half.

See G. L. Hunter, *The Practical Book of Tapestries*, 1925, pl. XI(g)



[NUMBER 38]

40. BEAUVAIS SILK-WOVEN TAPESTRY, AFTER ARNAULT

Circa 1730

TELEMACHUS KNEELING BEFORE HAZAEL AND MENTOR. The hero, wrapped in a brilliant wine red cloak, kneels before the bearded Hazael and his slave Mentor, in rose draperies, before a background of woodland on the shores of an inlet. A vessel with elaborately carved prow has pulled into the shore, and one of the sailors lowers a lateen sail as they anchor. On the farther side of the inlet appears a palace crowning a high rocky cliff. Woven in silks and wools in the colors of the preceding.

9 feet 10 inches x 6 feet 4 inches

See note to catalogue number 38. This is the left-hand portion of a subject of which the preceding panel [number 39] is the right-hand half.

See G. L. Hunter, *The Practical Book of Tapestries*, 1925, pl. xi(g)

41. BRUSSELS TENIERS TAPESTRY, BY PIETER VAN DEN HECKE

Circa 1730

THE FISH QUAY. Three fishermen in a boat and three others wading in the surf are pulling in a seine filled with fish; in the right foreground, dominated by a tower, is a wharf with a schuyt riding at anchor, other fishing vessels floating on the waters of the harbor in the middle distance. Fishermen and housewives are chaffering over the catch lying on the quay, while above their heads a pole thrust out from the tower displays a string of drying haddock. Particolored Venetian red and tan frame border with small cartouches at the corners. Woven in the choicest wools lavishly highlighted with silk.

11 feet x 9 feet 5 inches

Note: This tapestry, though unsigned, is identical with a composition in the three series formerly in the collection of Sir G. Clayton East, Bart., Sir Charles Barington, and Lord Radnor, which are known to be by Pieter van den Hecke. The subject is illustrated in Marillier (*vide infra*), pl. 11.

Pieter, the son of Jan Franz van den Hecke, was a member of one of the most famous families of Brussels weavers and became twice dean of his Guild, in 1703 and 1711; he was in partnership with his brother Franz after the death of their father and worked at the corner of the Haute rue opposite the Capucines, where the family had been located since 1694. He died in 1752.

See H. C. Marillier, *Handbook to the Teniers Tapestries*, 1932, p. 40, and illustration pl. 11

{ See illustration }



{NUMBER 41}

42. BRUSSELS SILK-WOVEN ARMORIAL TAPESTRY

AFTER DAVID TENIERS, BY GUILLAM VAN LEEFDAEL

Circa 1685

ARMS OF THE FAMILY OF AYALA, COUNTS OF FUENSALIDA. Depicting a coat of arms supported by an angel and an amor, crowned with a golden coronet held by two other amors; the winged figure of Father Time (Saturn) kneels below, his hands shackled behind his back by a fourth cupid. The scene is framed by a gold-fringed drapery almost entirely concealing two fluted pilasters, with eight amors clambering among the folds, which are hung with floral garlands. Signed at lower left D: TENIERS. IVN: PINX 1684 and, at lower right, with maker's name GILL·VAN·LEEFDAEL·FECIT. Brussels mark B B and shield in lower seluage.

12 feet 8 inches x 10 feet 5 inches

Note: This fine tapestry belongs to a group of armorial hangings of the late seventeenth century designed after the cartoons of David Teniers III (d. 1685) — not to be confused with David Teniers the younger (1610-1690), the originator of the genre subjects which appear in the so-called 'Teniers tapestries' of this collection. The present composition is similar to that illustrated by Göbel (*vide infra*), pl. 185, formerly in the possession of L. Bernheimer of Munich, also signed and dated by both cartoonist and weaver. The symbolism of the subject appears to be this: that Cupid binds the arms of Time so that the fame of the Ayala family of Fuensalida will live forever through the power of Love.

Guillam van Leefdael (fl. 1656 - c. 1690) was the son of the well-known weaver Jan van Leefdael; he became dean of his Guild in 1669 and filled various municipal offices as late as 1680. He worked in conjunction with Albert Auwercx.

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See H. Göbel, *Wandteppiche*, 1923, I, vol. II, pl. 185

[See illustration]

43. BEAUVAIS SILK-WOVEN TAPESTRY

Circa 1700

GENIUS OF ASTRONOMY SURVEYING THE WORLD. Seated garlanded figure of Astronomy in a light golden cloak with instruments at his feet, poised in the clouds at upper right and setting a pair of compasses upon the globe; at upper left, the figure of Cupid appearing from the branches of an oak tree. On the ground below are scattered golden vessels, a globe, censers, a shield, etc., with a trophy of arms and armor at left beside a brazier. Charming border of flowers, bowtied with blue ribbons, and particolored chocolate brown and ivory ground. Woven in fine wools enriched with silk.

10 feet 4 inches x 8 feet 10 inches

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[NUMBER 42]

44. BRUSSELS TENIERS TAPESTRY, BY PIETER VAN DEN HECKE Circa 1750
THE PIG KILLING. A Flemish village in winter, seen in the background, with figures skating on a frozen stream. The foreground is centred by a tall tree with the inn of the *Star* at the right, within which boors are visible. A peasant with a bucket, three women and two children, are gathered around watching a youth with a red blouse, who is about to slaughter a trussed pig. Frame border of strapwork, particolored in Venetian red and fawn. Woven in fine wools with highlights of silk. 11 feet x 8 feet 4 inches

875-
Note: This tapestry, though unsigned, is identical with a composition in the three series formerly in the collections of Sir G. Clayton East, Bart., Sir Charles Barrington, and Lord Radnor, which are known to be by Pieter van den Hecke. The subject is illustrated in Marillier (*vide infra*), pl. 21 (a).

Pieter, the son of Jan Franz van den Hecke, was a member of one of the most famous families of Brussels weavers and became twice dean of his Guild, in 1703 and 1711; he was in partnership with his brother Franz, after the death of their father, and worked at the corner of the Haute rue opposite the Capucines, where the family had been located since 1694. He died in 1752.

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See H. C. Marillier, *Handbook to the Teniers Tapestries*, 1932, p. 41, and illustration pl. 21 (a)

[See illustration]

45. BRUSSELS TENIERS TAPESTRY Circa 1730
MEAL BEFORE AN INN. Eight boors are seated around a table laden with food, attended by a servant holding up a wine glass; three other peasants are strolling off to the left, and the landlord emerges from the inn doorway at the right, wearing a red doublet and carrying a platter with a sheep's head; from the window above streams a crimson banner. In the background, a lane with trees and a row of houses containing the town hall. Particolored brownish red frame border woven with clusters of flowers at the corners and centres of the sides. Signed at centre on barrel seat TENIERS INVENTOR. 10 feet 2 inches x 9 feet 11 inches

725-
Note: This composition, while complete, also appears in a larger scene called by Marillier *Maypole, with Peasants Carousing*, by an unidentified weaver. It is identical with the right-hand half of the subject as illustrated in H. C. Marillier, *Handbook to the Teniers Tapestries*, 1932, pl. 32 (b).

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[NUMBER 44]

46. FINE TOURNAI GOTHIC TAPESTRY

Circa 1510

JUDITH AND HOLOFERNES. The foreground is dominated by a group of figures in sumptuous robes: at left Judith, crowned and clad in blue, kneels with her hands crossed upon her breast, her handmaid behind her; before her stands the bearded Holofernes, holding a sceptre and wrapped in brocaded crimson cloak, a dwarf page beside him with a dog, and beyond the king is his bearded vizier and three councillors while, from a Gothic balcony above, two figures gaze down at the scene. At upper right appears an altar laden with blue ewers and vessels, guarded by two halberdiers; at upper left, Judith and her maid again appear, kneeling in devout prayer, the red tent of Holofernes behind them, with a vista of rolling country beyond; and above appears the Madonna and Child in a glory. The scene is framed between two marble columns and surmounted by a red banderole bearing the Latin inscription *Placuit holoferni illius pulchritudo et pruden[tia]*.

11 feet 11 inches x 7 feet 5 inches

Note: This delightful composition, dating from the early years of the sixteenth century, is similar to that of the left-hand half of a tapestry in the Cathedral of Angers formerly in the De Somzée collection, illustrated in H. Göbel, *Wandteppiche*, 1923, I, vol. II, pl. 251, from which it differs only in minor details, e.g., in the form of the pilasters. The figures are distinguished by the unusually lively character of the portraiture, which comprehends a variety of social types of the period.

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[See illustration]

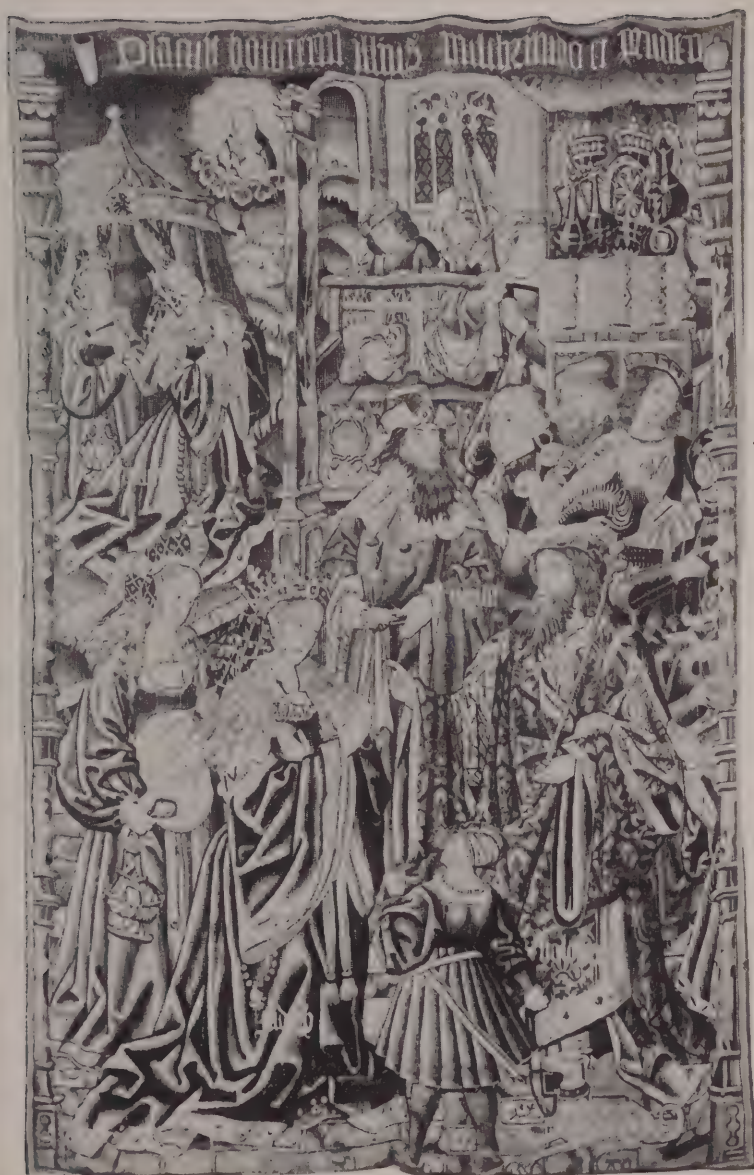
47. BRUSSELS GOTHIC TAPESTRY

Circa 1510

COURT OF THE DUKE OF BURGUNDY. The ruler, crowned and holding a sceptre, and wearing an ermine-edged blue cloak, is in close converse with a bearded statesman kneeling before him, who wears a slashed gray doublet and green cloak; nobles and ladies surround the pair. In the upper left background, a prince in crimson kneels before the Duke to receive a sealed letter, other nobles looking on; at upper right, a youth and two ladies are perusing a book. View of flat country with trees and a mansion in the distance. Narrow dark bluish green border woven with masses of roses, peonies, daisies, and other blossoms, with green leafage. Some restorations, as usual. Needs repair.

10 feet 11 inches x 7 feet

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[NUMBER 46]

48. ROYAL GOBELINS TAPESTRY

XVIII Century

LES INDES. Tropical scene centred by two palm trees with exotic birds and monkeys in their branches; a stream with swimming fish and a swan washes the foreground, bordered with flowering shrubs and vines. The group at the left comprises a barefooted native with spear and red poncho, on a horse, and a second native leading a dappled gray, which is followed by two llamas. At the right are two negroes carrying over their shoulders the pole of a palanquin hung with a crimson Gothic drapery, and also moving toward the centre; before them are a brown and a white ox yoked together to a chariot with baskets of fruit, a bundle of sugar cane, and other symbols of tropical abundance. In the background can be glimpsed a native village, part of which is on a high knoll. Frame border of spirals of russet acanthus leafage on a blue ground, with the coat of arms of Camus de Pontcarré at upper centre. Woven in choice wools with highlights of silk.

10 feet 9 inches x 21 feet 8 inches

1500 - Note: This tapestry consists of two subjects, *Les Deux Taureaux* and *Le Cheval Pommelé*, from the series known as *Les Anciennes Indes*, to distinguish it from the later series re-designed by Desportes in 1738-40. These subjects, of which there were eight in all, are after a series of paintings presented by King Louis XIV to Prince Maurice of Nassau, which appear to have been executed by the joint talents of Mm. Houasse, Bonnemer, Fontenay and Desportes. The first series was put in work in 1687 and a number of repetitions exist with variations of the border, executed in all the principal *ateliers* of the Gobelins. See Maurice Fenaille, *Etat Général des Tapisseries de la Manufacture des Gobelins*, 1903, vol. II, no. XXIX, pp. 371 *et seq.*

Geoffroy-Macé Camus de Pontcarré, Baron de Maffliers (1698-1767), whose family arms appear in the present tapestry, was *maître des requêtes* of the King's household, and later *Premier Président* of the Parliament of Normandy. His brother, Jean-Baptiste-Hélie (1702-1775), was a councillor of state and one of the founders of the old library of Paris.

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[See illustration]



[NUMBER 48]

49. Gobelins Silk-Woven Tapestry

Circa 1690

1770- ULYSSES INTRODUCED BY ATHENE INTO THE PALACE OF ALCINOUS. Depicting the tessellated hall of a marble palace with a colonnade draped with deep rose hangings, and a banquet table running centrally towards the observer and laden with baskets of fruit, golden plates and goblets of wine; at the head of the table sits enthroned King Alcinous, with princes and guests down the sides, attended by female servants. At the foot of the table is the Queen, before whom kneels the helmeted Ulysses in crimson cloak. Seated upon clouds at the right appears the goddess Athene with helmet and shield; at extreme left, a startled guard, with a halberd, and a statue of Hermes. Brownish red trellised frame border with cartouches at the corners and centres of the sides, the lower central cartouche with a Latin caption, the upper replaced by a royal Bourbon coat of arms with crown and supporters. Woven of the finest wools in a rich palette of colors, lavishly highlighted with silk.

10 feet 5 inches x 17 feet

Note: This important tapestry depicts a rarely portrayed incident from the *Odyssey* and is unrecorded by Fenaille. It was evidently executed by one of the private ateliers attached to the Gobelins and working under the royal protection.

[See illustration]

50. Beauvais Silk-Woven Tapestry

Circa 1710

400- CUPID AND THE SLEEPING PSYCHE. Outdoor scene in a glade with a sumptuous mansion in the left middle distance having formal gardens with fountains and statuary. In the foreground is Psyche asleep under a tree, watched over by an attendant, while in the branches above two amors suspend a scarlet canopy and the unseen Cupid hovers overhead bearing flowers. Around a golden table the sisters of Psyche are busied with vessels, setting the table with the bounteous meal provided by the god. Particolored strapwork frame border in Venetian red and ivory. Closely woven in wools, with highlights of silk.

11 feet 4 inches x 11 feet 7 inches

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51. Flemish Tapestry

Circa 1675

470- NOAH DIRECTING THE BUILDING OF THE ARK. The bearded patriarch, wrapped in a white robe, stands in the right foreground directing the efforts of two of his sons, who are raising with levers a large timber; in the background, the unfinished framework of the Ark, on which a third son is working. At the left a small clump of birches. Tan border with masses of flowers and leafage. Woven in colorful wools, with highlights of silk.

11 feet 8 inches x 13 feet

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[NUMBER 49]

52. BRUSSELS TENIERS TAPESTRY, BY JOSSE DE VOS

Circa 1730

RETURN FROM HARVEST. A field of grain extending into the left distance with workers wielding scythes and making sheaves, beneath a cloudy blue sky; pulling into the foreground is a cart laden with wheat, upon which a youth in pink blouse is perched, watching a trio of dancers cavorting beside the wagon — a woman and two youths with pitchforks, watched also by a youth seated sidewise upon a white horse preceding the wagon. At right is a group of boors, drinking and carousing, and a small boy walking with outstretched hands toward the ducks swimming in the foreground pool. Through the open doors of a barn beyond, workers are seen stacking sheaves of wheat and, at right, servants conversing before a cottage doorway. Shaded brown frame border of acanthus leafage, with rococo shells at the corners, hanging lamps at the centres of the sides and, at top and bottom, trophies of musical instruments, flowers, and a mask. Woven in fine wools in a rich variety of colors, and lavishly highlighted with silk.

11 feet 6 inches x 15 feet

Note: Josse de Vos (fl. circa 1700-35), one of the successors of Van der Borcht and Le Clerc, was among the best reputed Brussels weavers of his time. He was notable for a number of military series executed for the Emperor of Austria, the King of Saxony, the Duke of Marlborough, and others and also for his Teniers subjects, some of the cartoons for which appear to have been shared with other ateliers. This composition is identical with that illustrated by Marillier (*vide infra*), pl. 16(b), in the Dawnay set. The present tapestry, though unsigned, is unquestionably by Josse de Vos, for Marillier records the distinctive border ornament of 'a hanging lamp surmounted by a coronet' as peculiar to the De Vos atelier. Other examples of the present subject by the same master-weaver were in the collection of the Countess of Craven, Coombe Abbey, and in the possession of Mr M. Harris of London.

See H. C. Marillier, *Handbook to the Teniers Tapestries*, 1932, pp. 12 and 18, and illustration, pl. 16(b)

See H. Göbel, *Wandteppiche*, 1923, I, vol. II, pl. 315

[See illustration]



[NUMBER 52]

53. BRUSSELS SILK-WOVEN TAPESTRY, AFTER CHARLES LE BRUN Circa 1700
ENTRY OF ALEXANDER THE GREAT INTO BABYLON. A tumultuous procession
with the laureated figure of Alexander, cloaked in old rose, riding in a chariot
drawn by elephants driven by a youth in blue swinging a censer; the car is
passing the high walls of a classical temple, on the balcony of which can be
seen spectators and before whose portal, at the extreme left, stands the golden
statue of a goddess. Beside the victor ride centurions on horseback; three naked
slaves bear a huge golden vase upon a stretcher, a general prances on a curveting
horse, and musicians play flageolet, lyre, and bucina. Particolored tan and
ivory border with reversed rocaille shell motives in blue and brown. Woven in
wools and silk.

9 feet 9 inches x 13 feet 10 inches

Note: This subject is illustrated in reverse in H. Göbel, *Wandteppiche*, 1923,
I, vol. II, fig. 341; part of a Brussels series, *The Story of Alexander*, in the Castle of
Würzburg, the cartoons for which were by Charles le Brun (1619-1690), court painter
to Louis XIV. The cartoon by Le Brun was originally executed for the Gobelins
manufactory. Another example of this subject was in the Harry Payne Whitney
collection, sold recently by these Galleries.

[See illustration]

54. BRUSSELS RENAISSANCE TAPESTRY

Late XVI Century

BATTLE OF THE GREEKS AND TROJANS BEFORE TROY. The plain before Troy
thronged with a multitude of figures — soldiers in furious combat, fleeing
refugees; at left, Aeneas carrying his bearded father Anchises on his back and
leading his small son by the hand; at right, a family of husband, wife, and
children turning agonized glances back on the scene; and at centre, a Greek
soldier spearing his fallen victim. In the background, the wooden horse dis-
gorging soldiers before the gates of the burning city, toward which other soldiers
advance from the ship seen through the arch in the wall at right. At upper left,
Trojan defenders shooting arrows from the balcony of a colonnaded mansion
into which invaders are streaming. Woven in wools highlighted with silk.

8 feet x 13 feet 8 inches



[NUMBER 53]

55. BRUSSELS SILK-WOVEN TENIERS TAPESTRY, BY

JAKOB VAN DER BORCHT THE YOUNGER

Circa 1775

THE FISH QUAY. An L-shaped wharf extending into the left foreground, with high stone walls behind surmounted by a tower and buttressed with an archway; on the waters of the harbor, fishing schuyts are putting back and forth. On the quay are several groups of figures conversing, six people in the right foreground bargaining over fish, while a youth in crimson doublet trundles toward them a basket of the catch; at the extreme left, other fishermen are wading in the shallows. Gadrooned golden frame border enriched with flowers; border of later date. Signed at lower right IAC. V. D. BORCHT; Brussels mark B B and shield in lower selvaige. 9 feet 10 inches x 17 feet 1 inch

Note: Jakob van der Borcht the Younger (fl. 1765-94), son of Jan Franz and a brother of P. and F. van der Borcht, was virtually the last of the famous weaving family, whose activities go back to the work of Jakob van der Borcht, sr., and Jerome le Clerc in the second half of the seventeenth century. The family was especially noted for their Teniers tapestries, executed over a period of more than a century. *The Fish Quay* was one of the most popular of these and exists in a number of variations executed by Daniel Leyniers, J. de Vos, P. and F. van der Borcht, and others. The present composition is similar to that of the tapestry from Lord Crawford's collection illustrated in Marillier (*vide infra*), pl. 14, and in Göbel, pl. 299. Another example of this subject was in the Harry Payne Whitney collection, sold recently by these Galleries.

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See H. C. Marillier, *Handbook to the Teniers Tapestries*, 1932, p. 58, and illustration, pl. 14

See H. Göbel, *Wandteppiche*, 1923, I, vol. II, pl. 299

[See illustration]

56. FRENCH GOTHIC-RENAISSANCE TAPESTRY PANEL

Circa 1535

TEMPLE OF HERA, APHRODITE AND PALLAS ATHENE. Interior of a rotunda with a group of statues of the three goddesses and, in the foreground, personages in late Gothic costume kneeling in worship at the direction of the priest; one of the kneeling figures is captioned *Althea*. The pilaster at left displays elaborately carved and tinted Renaissance ornament. Above is a banderole with inscription in old French. 11 feet 5 inches x 5 feet 8 inches

Note: An interesting transitional tapestry of the period of François I (1515-1547). *Althea* was the mother of Meleager, hero of the chase of the Calydonian boar, who slew his mother's brothers and was in turn slain by her through the fulfilment of an omen, upon the burning of a log.



[NUMBER 55]



[NUMBER 57]

57. FLEMISH NEEDLEPOINT HANGING

Circa 1625

FISHING SCENE. A stretch of undulating blue water broken by jutting piers and surrounded by wooded shores, with a cluster of dwellings at upper left. Grouped about and in small dories are figures of fishermen in short red and blue tunics, carrying tridents and accompanied by dogs assisting in the catch. Wide border worked with four large allegorical female figures with animals, birds, and monsters, the sides with winged *putti* upon clusters of fruit; at the top, an amor flanked by cornucopiae of fruit and *affrontés* swans, the lower border with a basket of fruit supported by *putti*. In wool gros and *petit point*, richly high-lighted with silk. A few minor restorations.

11 feet 4 inches square

[See illustration]



[NUMBER 58]

58. BRUSSELS TENIERS TAPESTRY

Circa 1730

MASQUERADERS IN AN INN. Interior of a tavern with a youth ascending to the doorway at the left, through which can be seen a glimpse of a wintry landscape. Gathered around a table lighted with candles and laden with food and wine are numerous figures of boors, male and female, carousing merrily, one clad as a jester entering at right, upon the back of a comrade draped like a horse. A dog barks at a toper in blue doublet grasping a wine jug, in the central foreground. Tan border woven *en camaïeu* in Venetian red with flutings and leafage forming a frame pattern, with shell cartouches at the corners. Small restorations to border. In choice wools lavishly highlighted with silk.

10 feet 8 inches square

Note: This subject is recorded both by Göbel and Marillier (*vide infra*), although the particular atelier is unidentified. Another example is in the Württemberg

[Continued

Number 58 Concluded]

State collection.

See H. Göbel, *Wandteppiche*, 1923, I, vol. II, pl. 311

See H. C. Marillier, *Handbook to the Teniers Tapestries*, 1932, p. 63, and illustration pl. 44(b)

[See illustration on the preceding page]

DECORATIVE OBJECTS AND SCREENS

59. PAIR CASTELLI MAJOLICA PICTORIAL PLAQUES

Circa 1700

One depicting Jacob and Esau receiving Isaac's blessing; the other, female figures representing the Four Continents. Framed.

7 1/4 x 9 1/2 inches

60. PAIR FLEUR DE PÊCHE MARBLE URNS, MOUNTED IN BRONZE DORÉ

Louis XV Style

Spirally gadrooned urn with cover, mounted with rococo *bronze doré* handles, rims, and three lion-paw feet.

Height 23 inches

61. PAIR FLEUR DE PÊCHE MARBLE URNS, MOUNTED IN BRONZE DORÉ

Louis XVI Style

Ovoid urn with domed cover, mounted in *bronze doré* with laurel festoons hung from goat-head handles entwined with serpents.

Height 27 1/2 inches

CARL MILLES

SWEDISH: B. 1875

[GREEN BRONZE GROUP]

62. *SUNGLITTER*. Nude figure of a mermaid with bifid tail and streaming hair, astride a plunging porpoise; malachite green patina. On black Belgian marble square plinth.

Height of group 27 1/2 inches; of plinth 28 inches

[See illustration]



[NUMBER 62]

63. PAIR KINGWOOD MARQUETERIE GUÉRIDONS, MOUNTED IN BRONZE DORÉ

Louis XV Style

220- *Bombé* pedestal inlaid with herringbone veneers and marquetry bouquets of flowers, framed in rococo *bronze doré* panels with appliqué female busts at the shoulders. *Brèche d'Alep* marble top. Height 49 inches; width 16 inches

64. PAIR CARVED TEAKWOOD TORCHÈRE STATUETTES OF BLACKAMOORS

300- Standing figure wearing only a short skirt of feathers, upholding a cornucopia-form *torchère*; rococo carved and gilded stand. Height 5 feet 7 inches

65. PAINTED FOUR-FOLD SCREEN, BY HOWARD CHANDLER CHRISTY

375- Forest scene with a number of nudes in a glade and bathing in a stream, representing Diana and her nymphs; the reverse with the nude goddess perched on a crescent moon and her maidens disporting themselves amid the stars. Signed and dated 1929. Height 7 feet; length 10 feet

[See illustration]

66. NEEDLEPOINT FOUR-FOLD SCREEN

275- Worked in fine point with birds and wild animals, framed within a tangle of grapevines entwined with flowers, in colors in a coffee brown ground.

Height 6 feet 7 inches; length 7 feet

67. PAIR GREEN ONYX URNS MOUNTED IN BRONZE DORÉ, ON MOSAIC MARBLE PEDESTALS

130- Onyx covered urn with a shoulder band of arabesques in *champlevé* enamel, and two *bronze doré* goat-head handles. On spirally twisted marble pedestal, inlaid with mosaic diaper panels in the Byzantine style.

Height of urn 16½ inches; of pedestal 55 inches



[NUMBER 65]

AUBUSSON AND SAVONNERIE CARPETS

68. SAVONNERIE CARPET

325- Ivory field with a garland of golden rococo scrolls festooned with pink roses and blue forget-me-nots, surrounding a spiderweb *treillage* with a bouquet and garland of blossoms.

9 feet 10 inches x 9 feet 7 inches

69. AUBUSSON CARPET

Circa 1700

11950- Buff field woven allover with a symmetrical pattern of interlaced leaf *rincaux* terminating in large blossoms picked out in rose, light blue, sage green, and tan; centring an orb with a zephyr head, stars and crown with banderole. Lapis blue border of undulating leafy branches enriched with blossoms, with cartouches at the corners.

16 feet 6 inches x 11 feet 6 inches

70. AUBUSSON CARPET

1175- Bone white field woven with delicate oval floral and husk garlands centring a trophy of Horticulture, within a frame of wheatears looped at the corners into ovals enclosing nosegays of blossoms; *vieux rose* border reserved in white with long side panels of horticultural implements entwined with flowers and chamfered corner squares of golden rosettes; maroon outer border. Small repairs.

18 feet 9 inches x 13 feet 10 inches

71. AUBUSSON CARPET

Circa 1840

235- Woven with a nosegay of flowers in an ivory cartouche, bordered in celadon, *damassé* with scrolling green leafage; the whole contained within a wine red frame reserved with floral cartouches, with elaborate arabesque figures at the corners.

10 feet 8 inches x 8 feet 3 inches



IMMEDIATELY following the foregoing sale, on May 29, and consecutive to it, there will be sold sixty-three catalogue lots of literary property of the Bendix Foundation, Chicago, by order of United States Court by Thad. M. Talcott, jr, trustee in bankruptcy for Vincent Bendix.

This second part of the sale [described in a separate booklet] comprises colored plate books, notably the three volumes of Ackermann's Microcosm of London, books designed by Bruce Rogers, manuscript cook books, broadsides, and other literary property and engravings.

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